

PHOTO BY SARAH GARDNER



**JUPITER STRING QUARTET
WITH GLORIA CHIEN, PIANO
AMERICAN PRISM**

Thursday, November 4, 2021, at 7:30pm
Foellinger Great Hall

PROGRAM

**JUPITER STRING QUARTET
WITH GLORIA CHIEN, PIANO
AMERICAN PRISM**

JUPITER STRING QUARTET

Nelson Lee, violin
Meg Freivogel, violin
Liz Freivogel, viola
Daniel McDonough, cello

Charles Ives
(1874-1954)

String Quartet No. 1
Chorale

William Bolcom
(b. 1938)

Incineratorag

Florence Price
(1887-1953)

Selections from Five Folksongs in Counterpoint
II Andantino
III Andantino cantabile
IV Allegro

Joan Tower
(b. 1938)

In Memory

George Walker
(1922-2018)

Lyric for String Quartet

John Adams
(b. 1947)

John's Book of Alleged Dances
Pavane: She's So Fine
Toot Nipple

20-minute intermission

Amy Beach
(1867-1944)

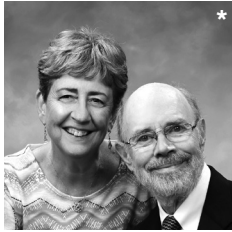
Piano Quintet, Op. 67
Adagio; Allegro moderato
Adagio espressivo
Allegro agitato

Jupiter String Quartet, the quartet-in-residence at the University Illinois School of Music, is represented by Jensen Artists, www.jensenartists.com.

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PROGRAM NOTES

In this remarkable program, the Jupiter String Quartet and Gloria Chien offer us music of not only great virtuosic challenges but also of considerable diversity.

CHARLES IVES

Born October 20, 1874, in Danbury, Connecticut
Died May 19, 1954, in New York, New York
String Quartet No. 1

Charles Ives firmly implanted Modernism into American music and, by doing so, put America on the international musical map. He was honored by no less composers than Gustav Mahler, Arnold Schoenberg, Henry Cowell, Aaron Copland, and Elliott Carter. His music suffered neglect during his lifetime despite its being championed by such conductors as Lou Harrison, Nicolas Slonimsky, and Bernard Herrmann. His early influences were hymn tunes, the music of Stephen Foster, patriotic songs, and his father's marching band in Danbury, Connecticut. To these he added his strong understanding and admiration for Beethoven and Classical form and his highly original concepts of a new tonality, harmony, and rhythm. He studied music at Yale University under Horatio Parker but later turned from Parker's conservative ideas. Ives served as a church organist in New Haven until 1902 when he created a highly successful and enlightened insurance company. If that seems a strange turn for the man who was to become America's leading composer, there is no end to the unusual twists in Ives' life. He suffered what was called a series of heart attacks, later diagnosed as psychological disturbances, that brought an end to his compositional life in 1927 when he announced to his wife, Harmony Twitchell, that he could no longer compose because "nothing sounds right." Despite this unfortunate ending to his creativity, such works as his *Central Park in the Dark* and *The Unanswered*

Question for chamber ensemble, his orchestral suite *Three Places in New England*, and his *Concord Piano Sonata*, remain monuments of the repertoire. To this we might add his two string quartets, his four violin sonatas, and his many songs.

The first movement of his *String Quartet No. 1*, *Chorale*, is in fugal form, based on "Missionary Hymn" (From Greenland's Icy Mountains) by Lowell Mason in its main subject and on Oliver Gordon's "Coronation" (All the power of Jesus' name) in its second subject. The *Chorale*, marked *Andante con moto*, employs traditional harmony for all four instruments in its lovely opening hymn but soon gives hints of Ives' modern language. With those hints comes a growing intensity heightened by Ives' use of counterpoint. To this reverently moving movement, he gives a solemn amen. That we mention the movement's inspiration from other works should not take away from the originality we associate with Ives.

WILLIAM BOLCOM

Born May 26, 1938, in Seattle, Washington
Incinerator

National Medal of Arts, Pulitzer Prize, and Grammy Award-winner William Bolcom is an American composer of chamber, operatic, vocal, choral, cabaret, ragtime, and symphonic music. He joined the faculty of the University of Michigan's School of Music in 1973, was named the Ross Lee Finney Distinguished University Professor of Composition in 1994, and retired in 2008 after 35 years. Bolcom won the Pulitzer

Prize for music in 1988 for *12 New Etudes for Piano*, and his setting of William Blake's *Songs of Innocence and Songs of Experience* won four Grammy Awards in 2005.

Incineratorag is the third of Bolcom's Three Rags composed for string quartet. In the brief movement you will not only recognize traditional rag form but also hear a challenging new voice for the string quartet.

FLORENCE PRICE

Born April 9, 1887, in Little Rock, Arkansas

Died June 3, 1953, in Chicago, Illinois

Selections from *Five Folksongs in Counterpoint*

Born in Little Rock, Arkansas, composer, pianist, organist, and teacher Florence Price was the first African American woman to be recognized in the classical music world. She published her first composition at the age of 11. She graduated from the New England Conservatory where she studied with George Chadwick and Frederick Converse and later became head of the music department at what is now Clark Atlanta University, an historically Black college. Racial incidents caused her and her family to move to Chicago where she furthered her compositional career and published her early piano pieces. In 1933, the Chicago Symphony performed her E Minor Symphony, the first such work by an African-American woman to be played by a major orchestra. She was inducted into the American Society of Composers, Authors, and Publishers in 1940. Following her death, many of her works were neglected. Some were even lost but were rediscovered in 2009 in an abandoned house near St. Anne, Illinois, and brought to light through the efforts of G. Schirmer.

Composed around 1950, Florence Price's *Five Folksongs in Counterpoint* was originally titled *Negro Folksongs in Counterpoint*, but after adding two American folksongs to the original three, she renamed the work simply *Five Folksongs in Counterpoint*. The title itself is almost an oxymoron in the sense that "folksong" is often associated with simplicity and "counterpoint" with complexity. Nevertheless, Florence Price unites simplicity and complexity in her sophisticated treatment of the folksong. By that, we mean she uniquely combined the qualities of the African-American spirituals reflected in her cultural heritage with traditional European classical music form in this stunning work, one of two string quartets she composed.

JOAN TOWER

Born September 6, 1938, in New Rochelle,

New York

In Memory

Grammy-winning Joan Tower ranks as one of the leading composers of our time. The term "woman composer" does not have to qualify that description, although *The New Yorker* has referred to her as "one of the most successful woman composers of all time." On that subject, her notable works include *Fanfare for the Uncommon Woman*, an obvious play on Aaron Copland's *Fanfare for the Common Man*. Tower currently serves as the Asher B. Edleman Professor of Music at Bard College. She is a member of the American Academy of Arts and Letters and serves on the Artistic Advisory panel of the BMI Foundation.

Joan Tower herself comments that the one movement *In Memory* was written “in memory of one of my friends, and later, of those who died in the September 11th terrorist attacks.” The dramatic and disturbing work obviously resonates for us today as we mark the 20th anniversary of that happening.

The violin opens the work with a slow dramatic statement and is soon joined by the other instruments as the piece grows in intensity and virtuosic demands. Indeed, *In Memory* expresses mourning, but it also suggests the anger that one feels about the 9/11 attack. It also reveals the ability of music to express the inexpressible. We bow to Joan Tower for creating such a moving and meaningful work.

GEORGE WALKER

Born June 27, 1922, in Washington, DC
Died August 23, 2018, in Montclair, New Jersey
Lyric for String Quartet

In 1992, American composer, pianist, and organist George Walker was the first Black American to win the Pulitzer Prize for Music. He began his studies at the age of five and was later admitted to the Curtis Institute of Music where he studied piano with Rudolph Serkin, chamber music with William Primrose and Gregor Piatigorsky, and composition with Rosario Scalero, teacher of Samuel Barber. He received his doctorate from the Eastman School of Music and taught at Rutgers University until his retirement in 1992. His many works include concertos for piano, trombone, and violin, five piano sonatas, and the *Lyric for String Quartet* that we hear on this program.

The *Lyric for String Quartet* was composed in 1946 while Walker was a graduate student at the Curtis Institute. The some six-minute work is cast in just one movement. A slow opening

enthalls us with its moving quality that persists throughout the piece as the melody develops and explores the full range of the violins, viola, and cello. Intensity and solemnity rule to the end but with lyric beauty as the title suggests.

JOHN ADAMS

Born February 15, 1947, in Worcester,
Massachusetts
John's Book of Alleged Dances

John Adams' Minimalist label tells only part of his story. Nevertheless, he is strongly associated with that movement which he himself calls “the most important stylistic development in Western art music since the Fifties.” His earlier influences, writer William Burroughs and composer John Cage, also helped to shape his voice. After studies at Harvard with Leon Kirchner, David Del Tredici, and Roger Sessions, he went to San Francisco in 1972 to teach at the San Francisco Conservatory where he was associated with the Minimalist composers Steve Reich, Terry Riley, and Philip Glass. With all of these rich influences, John Adams retains a voice of his own that is unabashedly tonal. Two of his operas, *Nixon in China* (1987) and *The Death of Klinghoffer* (1991), have established their place in the American repertoire, a particularly firm one in the case of *Nixon in China*. More recently, John Adams received much attention for his operas *Dr. Atomic* and *A Flowering Tree*. His chamber music includes two chamber symphonies, a piano quintet, three string quartets, and *Shaker Loops* cited below. He is the winner of numerous Grammy awards and the Pulitzer Prize for Music in 2003 for his *Transmigration of Souls*, a commemoration of those who lost their lives in the attack on the World Trade Center. In 2012, Harvard University awarded Adams an honorary doctorate in music, its highest honor. Harvard also awarded him the Harvard Arts Medal and the Centennial Medal for

contributions to society. John Adams was born in Worcester, Massachusetts, and grew up in Vermont and New Hampshire. Like Charles Ives, he was given his earliest musical training by his father and played in local marching bands.

John's Book of Alleged Dances encompasses a wide canvas of musical effects and color. Composed in 1994 for the Kronos Quartet, the work has ten movements with the first offered as a reprise. To the string quartet sound, Adams added recorded prepared piano tracks. In this remarkable piece, Adams bravely crosses the line between classical music and jazz.

The lovely "Pavane: She's So Fine" is Adams' highly original take on the traditional form that is defined as a stately dance but often goes beyond stateliness to sadness. In his "Pavane," Adams explores the highest and lowest ranges of the string quartet and particularly the cello. Strong moments intervene in this movement that, despite its title, retains something of the persistent jazz quality of the whole work. "Toot Nipple," a reference to Annie Proulx's novel *Postcards*, is a one-minute race for the strings that ends in mid-air.

John Adams explains the use of the word "alleged" in his title. The dances are "alleged," he says, "because the steps for them have yet to be invented." Despite that, selections from the work have been set by numerous choreographers.

AMY BEACH

Born September 5, 1867, in Henniker,

New Hampshire

Died December 27, 1944, in New York, New York

Piano Quintet in F-Sharp Minor, Op. 67

In the remarkable Bruce Beresford film of 2001, *Bride of the Wind*, Gustav Mahler (1860-1911) demands that his wife Alma refrain from composing because "one composer in the family is enough." Years later, Amy Beach faced a similar situation when her husband and parents objected to her rising acclaim as both a pianist and composer. Amy Beach, or Amy Marcy Cheney Beach as she is sometimes called, persisted and today is recognized as the first American female composer of note. A child prodigy making her concert debut at the age of 16, she was mostly self-taught in composition but produced such amazing volumes as the English translations of treatises by Gevaert and Berlioz on orchestration. She later became part of what is known as the Second New England School of composers that included John Knowles Paine, Arthur Foote, George Whitefield Chadwick, Edward MacDowell, and Horatio Parker. She was the first American woman to compose a symphony (the Gaelic Symphony of 1896) after which she received a letter from Chadwick welcoming her as "one of the boys." As a pianist, she often joined the Kneisel Quartet in the performance of such demanding works as the Schumann and Brahms piano quintets and performed her own Op. 45 Piano Concerto with the Boston Symphony in 1900. After the death of her parents and husband, she traveled to Europe where she performed her works with symphonies in Leipzig, Hamburg, and Berlin. She returned to America just before World War I and spent summers at the well-known MacDowell colony (now simply known as MacDowell) in Peterborough, New Hampshire, where she continued to compose. In

New York, she became composer-in-residence at St. Bartholomew's Episcopal Church, well-known today for its music presentations. She also served as the first president of the Society of American Women Composers.

Beach's Op. 67 Piano Quintet is a magnificent work composed in 1908, although out of print for many years. Its three movements of approximately 30 minutes each are of similar length but each with its own singular impact. The first movement gives a dramatic slow opening to the piece before it speeds up and makes equal demands on all five instruments with its shimmering beauty. Although the second movement is once again marked Adagio, it offers a new take on that tempo with great intensity as the piano sings a moving melody with extended trills. The mournful song of the movement comes to a thrilling climax. While things brighten in the third movement Allegro agitato, the "agitated" sense of the movement marking is never abandoned in the powerful piano part beneath the singing strings. The work comes to an astounding conclusion.

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PROFILES

The **JUPITER STRING QUARTET** is a particularly intimate group, consisting of violinists Nelson Lee and Meg Freivogel, violist Liz Freivogel (Meg's older sister), and cellist Daniel McDonough (Meg's husband, Liz's brother-in-law). Now enjoying their 19th year together, this tight-knit ensemble is firmly established as an important voice in the world of chamber music. *The New Yorker* claims, "the Jupiter String Quartet, an ensemble of eloquent intensity, has matured into one of the mainstays of the American chamber-music scene." In 2012, the Jupiter Quartet members were appointed artists-in-residence and faculty at the University of Illinois Urbana-Champaign, where they perform regularly at Krannert Center for the Performing Arts, maintain private studios, and direct the chamber music program.

The Jupiters place a strong emphasis on developing relationships with future classical music audiences through educational performances in schools and community centers. They believe that, because of the intensity of its interplay and communication, chamber music is one of the most effective ways of spreading an enthusiasm for classical music to new audiences. The quartet offers masterclasses for young musicians, most recently at Northwestern University, Eastman School of Music, the Aspen Music Festival, Encore Chamber Festival, Madeline Island Music Festival, and Peabody Conservatory.

The Quartet has performed throughout the United States, Canada, Europe, Asia, and the Americas in some of the world's finest halls, including New York City's Carnegie Hall and Lincoln Center, Washington, D.C.'s Kennedy

Center and Library of Congress, Boston's Jordan Hall, London's Wigmore Hall, Mexico City's Palacio de Bellas Artes, Austria's Esterhazy Palace, and Seoul's Sejong Chamber Hall. Their major music festival appearances include the Aspen Music Festival and School, Bowdoin International Music Festival, Cape Cod Chamber Music Festival, Rockport Music Festival, Banff Centre, Virginia Arts Festival, Music at Menlo, Maverick Concerts, Caramoor International Music Festival, Skaneateles Festival, Yellow Barn Festival, Encore Chamber Music Festival, Lanaudiere Festival, West Cork (Ireland) Chamber Music Festival, Madeline Island Music Festival, the inaugural Chamber Music Athens, and Seoul Spring Festival, among others.

Their chamber music honors and awards include the grand prizes in the Banff International String Quartet Competition and the Fischhoff National Chamber Music Competition in 2004. In 2005 they won the Young Concert Artists International auditions in New York City, which quickly led to a busy touring schedule. They received the Cleveland Quartet Award from Chamber Music America in 2007, followed by an Avery Fisher Career Grant in 2008. From 2007-2010, the Jupiter Quartet was in residence at the Chamber Music Society of Lincoln Center's Chamber Music Two and, in 2009, they received a grant from the Fromm Foundation to commission a new quartet from Dan Visconti for a CMSLC performance at Alice Tully Hall. Strongly committed to new music, the Jupiters have also commissioned string quartets from Michi Wiancko, Syd Hodkinson, Hannah Lash, and Kati Agócs; a quintet with baritone voice by Mark Adamo; and a piano quintet by Pierre Jalbert.

The Jupiter Quartet remains strongly committed to making music during these challenging times. In July 2020, they gave the world premiere of Michi Wiancko's *To Unpathed Waters, Undreamed Shores*. Other recent and upcoming livestream concerts include performances presented by Bowdoin International Music Festival, Asheville Chamber Music Series, and Syracuse Friends of Chamber Music, as well as virtual residencies with the University of Iowa and Middlebury College.

The quartet chose its name because Jupiter was the most prominent planet in the night sky at the time of its formation and the astrological symbol for Jupiter resembles the number four. They are also proud to list among their accomplishments in recent years the addition of seven quartet children: Pablo, Lillian, Clara, Dominic, Felix, Oliver, and Joelle.

"Perhaps what stands out most is the Jupiter Quartet's precise, unified, and spirited sense of ensemble. Their chemistry, like that of a top-notch cast of actors, is one of constant give-and-take of energy." (*Cleveland Classical*)

Taiwanese-born pianist **GLORIA CHIEN** has one of the most diverse musical lives as a noted performer, concert presenter, and educator. She made her orchestral debut at the age of 16 with the Boston Symphony Orchestra with Thomas Dausgaard, and she performed again with the BSO with Keith Lockhart. She was subsequently selected by the *The Boston Globe* as one of its Superior Pianists of the year, "who appears to excel in everything." In recent seasons, she has performed as a recitalist and chamber musician at Alice Tully Hall, the Library of Congress, the Phillips Collection, the Dresden Chamber Music Festival, and the National Concert Hall in Taiwan. She performs frequently with the Chamber Music Society of Lincoln Center. In 2009, she launched String Theory, a chamber music series in Chattanooga, Tennessee, that has become one of the region's premier classical music presenters. The following year she was appointed director of the Chamber Music Institute at Music@Menlo by Artistic Directors, David Finckel and Wu Han—a post she held for the next decade. In 2017, she joined her husband, violinist Soovin Kim, as artistic director of the Lake Champlain Chamber Music Festival in Burlington, Vermont. The duo became artistic directors at Chamber Music Northwest in Portland, Oregon in 2020. Chien received her B.M., M.M., and D.M.A. at the New England Conservatory of Music where she studied with Wha Kyung Byun and Russell Sherman. She is artist-in-residence at Lee University in Cleveland, Tennessee, and she is a Steinway Artist.